



I·N·A·N·A

BY MICHELE LOWE
DIRECTED BY KIMBERLY SENIOR

BACKSTORY

YOUR GUIDE TO TIMELINE PRODUCTIONS



YESTERDAY'S STORIES.
TODAY'S TOPICS.

Timeline
Theatre Company



Dear Friends,

In a time of crisis, what would you fight to save?

An obvious first instinct is to protect yourself and your loved ones. But beyond that, what items are most valuable to preserve?

Perhaps a family heirloom, or letters, or books? Photographs? A piece of art? Maybe something not even in your possession—a national relic or antiquity? Something you believe must be secured so that it lives on for future generations—representing who we are as a people, a nation, a culture?

This not easily answered question is at the heart of the final play in TimeLine's 18th season, Michele Lowe's *Inana*, which caps off our year of plays new to Chicago.

Inana is set in February 2003, as U.S. Secretary of State Colin Powell makes a case to the United Nations that Iraq possesses weapons of mass destruction, and the city of Baghdad braces for war. An Iraqi museum curator plots to save something dear to him and his heritage—the statue of *Inana*—so it doesn't fall into the wrong hands or face destruction.

Throughout history, the casualties of war have extended beyond tragic human loss. Architectural wonders, statues, churches and monuments have been desecrated. Paintings, jewels, religious artifacts and invaluable manuscripts have been lost. Whether intentionally destroyed, opportunistically stolen, or inadvertently defiled as collateral damage, these costs of war are difficult to quantify. How do we assess this loss of identity, the erasing of history?

Such treasures are our link to the past. They provide insight into how our ancestors lived, loved and struggled, into how customs and rituals have developed over time. They help define who we are as a people, where we've come from, and how we choose to represent ourselves for future generations.

In selecting our season, TimeLine's Company Members were drawn to Michele's provocative play because at its core, it's a love story—a perspective rarely explored in tales of war. *Inana* isn't about the people on the front lines, or the ones crafting war policy

and strategy. It's a romance, shining a light on an Iraqi's quest to preserve the beauty of his heritage, while he also forges a fresh start with his new bride.

Recently, this play's themes have become distressingly timely, with news coverage showing members of the Islamic State destroying artifacts at Iraq's Mosul Museum. Such heartbreaking and enraging reports understandably elicit feelings of helplessness. We hope that Michele's love story will be a reminder, in the face of such devastation, of what each of us holds dear, and why.

We are grateful to have had Michele deeply involved in this production, continuing to develop and deepen the story and enthusiastically collaborating with our team of artists. Under the always-inspiring leadership of director and TimeLine Associate Artist Kimberly Senior, they have created a piece of theatre that gives us much to reflect upon and discuss.

Fondly,

In a time of crisis, what would you fight to save? What items are most valuable to preserve?

Playwright Michele Lowe's work has been produced across the country and around the world.

She received the Francesca Primus Prize for *Inana*. Both *Inana* and her play *Victoria Musica* were finalists for the American Theater Critic's Association/Steinberg New Play Award in 2010, which marked the first time in the ACTA's 33-year history that a playwright was nominated for two plays in one season. She also was a finalist for the Susan Smith Blackburn Prize for *Inana*.

Inana had its world premiere at the Denver Center Theatre Company in January 2009. It also was performed at the Contemporary American Theater Festival at Shepherd University in West Virginia in 2010. TimeLine is pleased that Lowe has been able to continue to work on the play for this Chicago premiere production.

Lowe is also the author of *The Smell of the Kill* (Broadway debut), *String of Pearls* (Outer Critics nomination), *Map of Heaven*, *Mezzulah 1946*, *Backsliding in the Promised Land*, and the original one-act musical *A Thousand Words Come to Mind*, which she co-wrote with composer Scott Davenport Richards. She is a major contributor to the play *Motherhood Out Loud*.

She has received commissions from Signature Theater, Denver Center Theatre, Cincinnati Playhouse in the Park, Geva Theatre, Premieres: Inner Voices and Wind Dancer Productions. Her plays have been produced and/or developed by Primary Stages, Vineyard Theatre, Le Pepiniere (Paris), San Jose Rep, Williamstown Theater Festival, New York Stage and Film, O'Neill National Music Theater Conference, Lark Play Development Center, Colorado New Play Summit, City Theater, New Harmony Project, PlayLabs and Hedgebrook. Samuel French, Dramatic Publishing, and Smith and Knaus publish her work.

She is currently at work on two new musicals, *The Proxy Marriage* with composer Adam Gwon and *The Break* with Richards. She recently created the TV series *Clay*.

Lowe is a graduate of Northwestern University's Medill School of Journalism. She is a member of The Dramatist Guild and ASCAP and serves on the board of trustees for the Usdan Center for the Creative and Performing Arts. She lives in New York City and teaches students all over the country. For more information, visit michelelowe.net.

SELECTED TIMELINE: LOOTING IN TIMES OF WAR

1158 BCE Conquering Elamites take a victory stele belonging to the Akkadian ruler Naram-Sin. It commemorated Naram-Sin's defeat of the Lullubi approximately a thousand years earlier, making it the oldest work of art known to be plundered in antiquity. The Elamites add an inscription that celebrates their triumph over Naram-Sin's descendants.

396 BCE Roman soldiers conquer and loot the city of Veii, pioneering a practice of taking items to weaken the conquered city and provide funds to pay for further military campaigns.

330 CE Four bronze horses are stolen from Greece by the Roman Emperor Constantine and placed on the gate leading to the Hippodrome in his new capital, Constantinople.

1204 Doge Enrico Dandolo steals the same four bronze horses after the sack of Constantinople during the fourth crusade. He places them on the steps of St. Mark's Basilica in Venice.

1797 Napoleon takes the four bronze horses from Venice and mounts them atop the Arc de Triomphe in Paris.



The oft-looted bronze horses inside St. Mark's Basilica.

1815 The Congress of Vienna convenes to reorganize Europe after the Napoleonic Wars and becomes one of the first efforts to restore plundered art after

the history

Ancient Mesopotamia covered much of modern day Iraq as well as parts of Iran, Syria and Turkey. The word Mesopotamia comes from the Greek for “between two rivers”—it is the area bordered by the Tigris and Euphrates rivers. This area also has been called “the fertile crescent” or the “cradle of civilization” because the region was conducive to life. Evidence of human settlement in the area dates back to 10,000 BCE. The region produced multiple ancient empires including the Sumerians, Hittites, Assyrians and Babylonians. It is this region in which the first forms of writing emerged, as well as farming, animal domestication and cities.

Inana was an ancient Mesopotamian goddess. She was popular under different names for both the Sumerians and Assyrians. She also was known under the names Ishtar, Shaushka, Mullissu and Ninlil.



Map of ancient Mesopotamia. (Woodbridge Modern Atlas, 1827)

Inana was the goddess of love, sex, nature, war, fertility and healing. She appears in Mesopotamian myths and the *Epic of Gilgamesh*, one of the first works of literature. She was associated with the morning star, the planet Venus. She also is associated with myths about the yearly cycle of seasons, either through her own journey to the underworld or her mourning for the absence and return

of her husband, the young shepherd god Dumuzi. She was widely worshipped in the second millennium and became so closely associated with the Assyrian state that archeologist Julian Reade suggested, “Almost any Assyrian representation of a largely naked woman is liable to be seen as some manifestation of Ishtar.”

Looting in Iraq in 2003

In spite of efforts by those in the archeological community to warn the U.S. government about potential bombing damage to historical sites and the threat of looting, the United States failed to plan to secure archeological sites and museums as part of its

strategy for the invasion of Iraq. The terms of the 1954 Hague Convention did set out guidelines for avoiding looting by U.S. forces and bombing of cultural heritage sites—provided opposing forces did not use such sites for military purposes. However, those terms

did not mention occupying forces protecting heritage sites from civilian looters in the local population.

Ironically, under Saddam Hussein, Iraq had some of the world’s most restrictive antiquities laws, which prevented ancient artifacts

“Stuff happens.... We didn’t allow it. It happened.... There’s a transition period, and no one’s in control. There is still fighting in Baghdad. We don’t allow bad things to happen. Bad things happen in life and people do loot.”

— Donald Rumsfeld, interviewed about Iraq looting on Meet the Press, April 13, 2003

from leaving the country, and he stationed part of his military to guard archeological sites. But during the 1991 Gulf War there had been some looting, and during the lead up to the 2003 U.S. invasion, Iraqi troops were pulled away from their posts guarding archeological sites, allowing looting to increase again.

In early March 2003, curators around Iraq began sending items from the regional museums to the National Museum of Iraq in Baghdad to be stored in vaults and bomb shelters. Certain small items were stored in the National Bank. At the same time, individuals and organizations such as the Society for American Archeology and UNESCO called on the United States to protect antiquities and cultural heritage sites in Iraq.

On April 8—as the United States invaded Baghdad—the staff of the National Museum of Iraq fled when a firefight broke

out in front of the museum. Looters entered the museum on April 10 and 11. Some were opportunistic, but others seemed to be professionals targeting key treasures.

On April 12 and 13, museum staff attempted to secure the museum, and media began covering the looting. U.S. Secretary of State Colin Powell responded on April 14 by promising to protect and recover cultural items. However, U.S. forces were not positioned to protect the museum until April 16.

After these failures, there was a scramble to recover looted items. Laurie Rush, an army archeologist and anthropologist, developed a set of playing cards issued to U.S. soldiers to help them identify historic sites and looted items. In May 2003, a National Geographic team and U.S. archeologists began assessing damage to museums and archeological sites in Iraq.

A U.S. soldier on a Bradley tank is stationed at the main entrance of the National Museum of Iraq in June 2003. (AFP Photo)



a military conflict. The four bronze horses are returned to St. Mark’s Basilica as a result of the congress.

1873 British Field Marshal Viscount Wolseley has all Ashanti gold removed from Kumasi, Ghana, after a victory during the Anglo-Ashanti wars. A golden death mask of King Kofi Karikari is part of the loot. It will be sold to collector Richard Wallace, who donates it to the British Museum, where it remains today.

1912 German archeologist Ludwig Borchardt finds and steals a bust of Egyptian Queen Nefertiti from Amarna, taking it to the Egyptian Museum in Berlin.

1933 German Chancellor Adolf Hitler refuses to return the bust of Nefertiti to Egypt and sends it to the Merkers salt mine to be hidden with other stolen works of art.

1940 – 1945 Hitler organizes a group of art advisors, the Einsatzstab Reichsleiter Rosenberg (ERR) to target art masterpieces for plunder. Key works of art are described and photographed in 80 leather bound volumes. It will become the largest and most organized effort at looting during war. Francis H. Taylor, Director of the Metropolitan Museum of Art, will estimate the total value of art looted by the Nazis during World War II to be between \$21.6 and \$27 billion in today’s dollars.

May 1945 A group of 350 art historians, curators, professors and military members—so-called “Monuments Men”—begin work to track down items looted by the Nazis and return them. Their efforts will include returning the bust of Nefertiti to the Egyptian Museum in Berlin, despite the protests of the Egyptians.

the loss



Saddam Hussein (1937-2006), who was President of Iraq between July 1979 and April 2003. (Photo: Iraqi state television)

In 2003, Iraq was ruled by the government of Saddam Hussein, a Ba'ath party member and Sunni Muslim. His regime was known to be repressive to its citizens and for human rights violations.

After September 11, 2001, the U.S. government was increasingly suspicious of the Iraqi government, despite evidence that the Taliban in Afghanistan were responsible for the terrorist attacks on the World Trade Center and Pentagon. In a speech to the United Nations on February 5, 2003, then U.S. Secretary of State Colin Powell made the case for the invasion of Iraq based on a report—later found to be false—that Iraq was developing weapons of mass destruction. Powell would later call the news that the intelligence was false “devastating” and a “blot on his record.”

CRUEL AND UNUSUAL PUNISHMENTS

After the U.S. bombing of Iraq as part of Operation Desert Storm in 1990-1991, the Hussein regime imposed more strict Sharia law in an effort to win over tribal leaders.

In 1995, Human Rights Watch issued a report on the violence and intimidation used by the regime, criticizing the laws as violating international human rights laws against cruel and unusual punishment. One physician, who worked in a Baghdad military hospital before fleeing to Iraqi Kurdistan in October 1994, estimated that 1,700 amputations had been performed as punishment for desertion between August and mid-September 1994. This doctor reported that the procedures were often performed without anesthesia and that the risk of infection was very high because of poor hygienic conditions.

Uday Hussein, Saddam Hussein's eldest son, was well known for torture, rape

and murder. He took an interest in football (soccer) and kept track of how players performed, having them beaten if they did not play well. He kept a private palace where he would take women who caught his interest to be raped and tortured. His two marriages were absolved after he beat his wives. He reportedly had another torture chamber near the Tigris River. In 1988, after Uday beat one of his father's bodyguards to death in front of a group of partygoers, even Hussein had to admit that his son would not be his political heir and began keeping him out of the public eye.

STATUS OF WOMEN

According to a 2003 Human Rights Watch report, prior to the 1968 coup that led to Saddam Hussein taking power, women in Iraq had more freedom than their counterparts in other Middle Eastern countries, enjoying education and greater participation in government and employment.



Men and women university students in Baghdad, 1968. (Photo: Linda Abdel Aziz)

Middle- and upper-class women in Iraq had been attending universities since the 1920s. When the Ba'ath party took control in 1968, they created the General Federation of Iraqi Women (GFIW), an organization responsible for education, job training and combating rural illiteracy. In 1976, the Iraqi Bureau of Statistics reported that women

Hussein's embrace of Sharia laws in the early 1990s particularly affected women, and an estimated 4,000 women and girls in Iraq were victims of “honor killings.” For example, a 1990 presidential decree exempted male relatives from punishment for the assault or murder of female relatives if it was performed “in defense of the family's honor.”

Economic sanctions enforced by the United States and allies meant many Iraqi families could not afford to send their daughters to school, resulting in a rapid decline in women's literacy. Additionally, lack of jobs forced many women out of the workplace and back into more traditional roles in the home. In 1998, the Iraqi government dismissed all women who held government jobs. More recently, Human Rights Watch reported an increase in the kidnapping and rape of women and girls during and after the U.S. invasion in 2003.



Donald Rumsfeld, then Special Envoy to the Middle East for President Ronald Reagan, meeting with Saddam Hussein in Baghdad on December 20, 1983. (Photo: Iraqi state television)

made up 38.5% of workers in the education sector, 31% of the medical profession and 15% of civil servants. Iraqi women gained the right to vote in 1980. Still, many women felt that the GFIW did little to advance the status of women under the law.



American soldiers rescue “In the Winter Garden” by Manet, stored in a salt mine. (National Archives/Associated Press)

October 1945 The Soviet army steals Edgar Degas' 1875 painting “Place de la Concorde” from the National Gallery in Berlin, where it had been sent for safekeeping during the war. The Russians deny they have taken it.

May 14, 1954 UNESCO (United Nations Educational, Scientific and Cultural Organization) holds a “Convention for the Protection of Cultural Property in the Event of Armed Conflict” in The Hague, which is attended by 86 nations. This so-called ‘54 Hague Convention sets forth guidelines that invading armies cannot loot the national treasures of other countries or bomb cultural sites.

August 1990 The Kuwait National Museum is looted by Iraq during their invasion and seven-month occupation. More than 20,000 artifacts are taken to Baghdad.



Edgar Degas' “Place de la Concorde.”

February 1995 Degas' “Place de la Concorde” is part of a public exhibit of Impressionist and post-Impressionist painters at the Hermitage Museum in

"In free Iraq there will be no more wars of aggression against your neighbors, no more poison factories, no more executions of dissidents, no more torture chambers and rape rooms. The tyrant will soon be gone. The day of your liberation is near."

— U.S. President George W. Bush, March 17, 2003

the map



Modern day Iraq is home to both archeological sites and major metropolitan areas, which are often near or even on top of each other.

The National Museum of Iraq is located in Baghdad, a city of about 5 million, but there

are regional museums and archeological sites all over Iraq. About 60 miles south of Baghdad is the archeological site of the city of Babylon. About 78 miles north of Baghdad is the city of Samarra. It is both the archeological site of the Abbasid Caliphate and a

current modern city. The archeological city of Samarra is a UNESCO world heritage site.

The Cultural Museum of Mosul is located in Mosul, a city of one million people in Northern Iraq. Just southeast of Mosul is the archeological site of Nimrud, once a center of the Assyrian kingdom. Another ancient Assyrian city, Nineveh, is just across the Tigris River from modern Mosul. It contains two large archeological mounds, one of which includes the Temple of Ishtar.

Further northeast of Mosul and about 15 miles north of Nineveh is the archeological site of Khorsabad, which was the historic capital city of King Sargon II. It was excavated in the 1920s by a team from the Oriental Institute at the University of Chicago.

"History isn't static. We have to go back to understand where we are now. Then we push on."

PJP: I've heard you say that your initial idea for *Inana* stemmed from something that happened to you in Chicago many years ago. What was that?

ML: While I was living on West Deming Place, I was robbed. Thieves came in, loaded up my suitcases with all my clothes and jewelry and walked out my building's front door. Most of my jewelry had been my mom's. I remember riding the 151 bus after that and staring at women's hands, looking for my mother's rings, praying that I'd find them again. I became interested in stolen objects. I was drawn to stories about art taken by the Nazis during WWII. I was robbed again in LA—I actually came home and found two guys in my house. Almost all of the jewelry I've inherited is gone now. I've learned to care very little about objects. They go missing. You have to be able to let go.

PJP: Why did you choose to focus on Baghdad and 2003?

ML: I'd already written one play that focused on stolen art, a Cold War thriller, but it was terribly convoluted. I put it aside but never stopped reading and amassing

information about art theft. Then the United States entered Iraq in 2003, and I wanted to write about my feelings about the invasion and the chaos afterward—how it was planned with no regard for Iraqi culture or history. I began researching the story behind the art that was looted, destroyed and hidden. At the same time, I wanted to write a love story. At its heart, *Inana* is a love story.

PJP: The character of Yasin is loosely based on a real person. How did he respond to your play?

ML: While I was researching *Inana*, I read about Donny George, the head of Iraq's National Museum in Baghdad. He was a fierce protector of Iraq's cultural heritage. In 2006 he was forced to flee Iraq and came to America. Days after *Inana* opened in Denver, I heard he was giving a speech in New Jersey, and I drove out there to see him. I met him afterward. If you've ever dreamed of meeting your hero—then you know how I felt. I gave him the play. He loved the script. He also

St. Petersburg, despite previous Russian denials that they had taken the painting in the aftermath of World War II.

1998 Forty-four countries sign the "Washington Conference Principles on Nazi-Confiscated Art," released in connection with the Washington Conference on Holocaust-Era Assets held in Washington, D.C. It is a nonbinding agreement that calls for a "just and fair solution" for victims of Nazi persecution, including efforts to restore looted art to its original owners or their heirs.

2001 The Taliban targets religious monuments in Afghanistan for destruction.

April 2003 In the wake of the U.S. invasion of Iraq, the National Museum of Iraq is looted.

April 2006 Maria Altmann successfully wins a lawsuit to reclaim the Gustav Klimt painting "Adele Bloch-Bauer I," plus five other paintings, from the Austrian Gallery, which had previously, and mistakenly, claimed the paintings had been bequeathed to them by Altmann's aunt in the 1920s. Her story will later be told in the movie *Woman in Gold* starring Helen Mirren.

September 2014 News reports begin to emerge that the Islamic State is funding its activities through the sale of antiquities looted in Northern Iraq and Syria.

February 26, 2015 The Islamic State releases a video showing members of the militant group destroying artifacts at the Mosul Museum in Iraq, as well as at archeological sites in Nineveh and Mosul.

Playwright Michele Lowe

the interview



Playwright Michele Lowe.

As rehearsals started in April, Artistic Director PJ Powers (PJP) interviewed playwright Michele Lowe (ML) about the genesis of this play and much more.

PJP: You're an alumnus of Northwestern's Medill School of Journalism. How does your

journalism background influence your theater work?

ML: I think in my core I'm an investigative reporter. I picked up that kind of deep curiosity about life at Medill. I'm not shy. I love interviewing people, gathering information from sources. Most of my work is based upon years of research.

BACKSTORY:
THE CREDITS

Dramaturgy & Historical Research by Maren Robinson

Written by Maren Robinson, PJ Powers, Lydia P. Swift and Lara Goetsch

Edited by Lara Goetsch

Behind-the-scenes photography by Lara Goetsch

Step Into Time photography by Shane Welch Photography

Graphic Design by Bridget Schultz

Inana illustration by Grip Design, Inc.

Backstory is published four times each season.

Pictured on front cover (from left): Actor Atra Asdou; actor Anish Jethmalani; director Kimberly Senior; actor Demetrios Troy; playwright Michele Lowe; actor Behzad Dabu; actors Frank Sawa and Arya Daire.



Playwright Michele Lowe and actor Atra Asdou at the first rehearsal of Inana.

gave me suggestions. He was an amazing man. He tried to get *Inana* produced in Baghdad and it nearly happened.

PJP: The issues in *Inana* have become heartbreakingly timely, as images appear of Islamic State members using sledgehammers at the Mosul Museum in Iraq. Has this still-evolving story impacted your work on this production?

ML: It's very odd how much *Inana* echoes what's happening right now in Mosul. Until a few months ago, it had been several years since I'd heard or seen the play. I wondered if people remembered the invasion, or if they'd even still care. Then new events started to unfold. First Mosul was captured last year. A few weeks ago ISIS destroyed the statues. It's been much easier than I ever anticipated to slip back into the mindset I was in when I began writing *Inana*. It breaks my heart. It's also very eerie. History isn't static. That's why TimeLine's mission is so important and why I love working with this company. We

have to go back to understand where we are now. Then we push on.

PJP: At first rehearsal, dramaturg Maren Robinson had a stack of books that deal with stolen or destroyed art in the Middle East, and I heard you mention that none of those books had been written when you started this play. Has there been greater focus on these issues over the last few years?

ML: Yes, for several reasons. First, the destruction of ancient art and excavation sites in the Middle East has escalated. Unfortunately, there's just more devastation to write about. Second, more Holocaust survivors and their families are seeking (and getting) restitution of art confiscated by the Nazis. Paintings and objects are turning up in museums all over the world, and claims are being filed. Art is being returned to its rightful owners. Some of these cases drag on for years but progress is being made.

I was also dazzled by Maren's books because when I began

writing *Inana* there was so little information about life in Iraq under Saddam. People were too afraid to write about their experiences. I could never have written *Inana* without the internet. I read United Nations reports and transcripts of meetings of archaeologists. I devoured *The Guardian* online. I studied pictures of the Mosul museum taken after the invasion. I remember scrolling through the British Museum's website and seeing my first glimpse of *Inana*. I have files and files of materials you can find in books now.

PJP: What has it been like collaborating with director Kimberly Senior?

ML: We met a few times in New York and talked about the play. About a month before our first rehearsal, she emailed me this terrific list of questions. I made some changes based on her notes. Our collaboration really began in earnest during our first week of rehearsals. We established a vocabulary and then a short hand very quickly. She's very smart, very generous and very open. She brings grace into the rehearsal room, which sets the tone. You can see and feel how much she loves what she does. She and I think alike—let's make it better. It can always be better.

This is an edited version of our interview with Michele Lowe. Visit TimeLine's website for the full interview.



Pictured, clockwise from top left: Penny Brown, Associate Artist Kimberly Senior, Company Member Mechelle Moe; singer Kelly Lamont and "The TimeLineers"; Board President John Sirek, Managing Director Elizabeth K. Auman, Step Into Time Co-Chair and Company Member Ben Thiem, Step Into Time Co-Chair and Board Member Eileen LaCario, Artistic Director PJ Powers; Jack and Sandra Guthman with Board Member Anne Stockton and Richard Stockton; Raphaelle Granger, Board Member Nicole Thomas, John VanClief, Kristine Mulford; table decor celebrated the era; guests literally danced in the aisles; Auman and Janice Feinberg; Board Member Jessica Graham Nielsen, Fredrik Nielsen and Board Member Kathy Feucht; and Powers with Sondra Healy.

On Friday, March 13, more than 250 guests "rocked around the clock" at the Ritz Carlton Chicago for our most successful event to date—Step Into Time: American Bandstand 1957. Thank you to everyone who helped us raise a record amount of more than \$230,000 in net proceeds to directly support TimeLine's mission and programming! **Save the date for next year's Step Into Time: Friday, March 18, 2016.**

Our Mission:

TimeLine Theatre presents stories inspired by history that connect with today's social and political issues.

Our collaborative artistic team produces provocative theatre and educational programs that engage, entertain and enlighten.

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— *Chicago Sun-Times*

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directed by **LOUIS CONTEY**

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— *The New York Times*

SPILL

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created in collaboration with **REEVA WORTEL**

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directed by **RON OJ PARSON**

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A woman in Brooklyn is visited by her estranged father, a former revolutionary in the Black Power movement, in this powerful drama that dares to look at where the personal and political collide.

“A play that—like its flawed, complex characters—has a fiercely beating, damaged heart.” — *The Guardian*

CHIMERICA

CHICAGO PREMIERE

by **LUCY KIRKWOOD**

directed by **NICK BOWLING**

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